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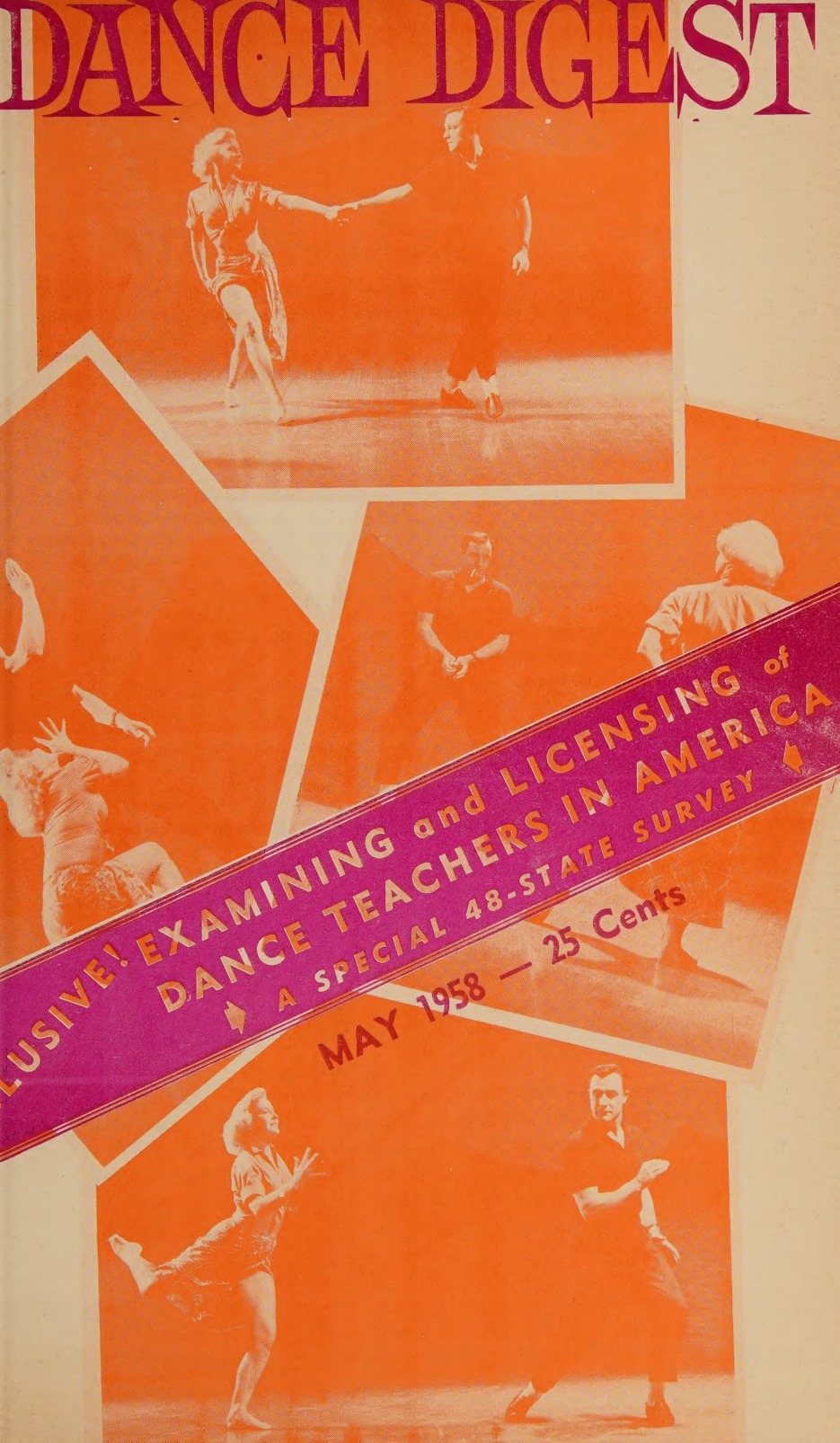

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an informal interview with

FREDERIC FRANKLIN

This is the 18th in a series of interviews with famous personalities from the dance world. Mr. Franklin was interviewed back stage at the San Jose, California, Civic Auditorium on February 12, 1955, during the run of Ballet Russe de Monte Carlo.

Q. Mr. Franklin, what year was it that you joined the Ballet Russe de Monte Carlo?

A. It was in 1938.

Q. You certainly must have seen a number of important changes in the company during that time?

A. Oh, yes. Many people have come with us and many have left. There have been many new dancers who have come with us, as well as younger ones who are developing. There have been many changes, especially this year. This is practically a brand new company.

Q. What are some of the company's major changes since its early days?

A. Well, of course the times have changed, which has made a great difference to the presentation of the ballets. Now the American public has become acquainted with their own dancers, their own folklore as well as with our own method of doing the ballets. We now have a great deal of modern ballet in the Ballet Russe repertoire, whereas at one time we had strictly the classic and the symphonic works. This, I think, is a very great change and it is typical of the American way of life.

Q. Would you say that this change has been beneficial to the ballet?

A. Very beneficial indeed. Americans are developing their own way of doing ballets, but are still keeping the old classic style, which I think is very important.

Frederic Franklin

Q. What is your present official title with this company, Mr. Franklin?

A. I am the Maitre de Ballet and the premier danseur.

Q. What are the main duties associated with your position?

A. I dance all the principal roles of the ballets and also look after the company. I rehearse the company and do all the putting-together of the new ballets and the reviving of the old ballets as well as looking after the stage in general. That's my job.

Q. I'd say that's quite a job. Is it true that you used to teach ballroom dancing, Mr. Franklin?

A. When I was very young, around fifteen or sixteen. In fact, I was just learning myself, at the time. But I have done it, yes.

Q. What was your purpose in teaching ballroom dancing? Was it to help you in your goal toward ballet?

A. Oh, no. In those days I had no idea of becoming a ballet dancer. There was no such thing existing in England at the time.

Q. You were born in England?

A. Yes.

Q. At what age did you begin your ballet training?

A. I started to dance when I was six years old, but my actual training didn't start until I was about twelve.

Q. With whom did you study in your beginning years?

A. With a local teacher in Liverpool. Fortunately, she was a very good one. Then I went up to London and studied with a lot of good teachers there, and then across to Paris. I've come in contact with most of the great Russian teachers that were in England and Paris at the time.

Q. Mr. Franklin, at what age do you think it best to start a boy in ballet?

A. Well, I think between eight and ten, or before the bones are set, and before the pliability leaves the body. About eight years old I would say would be the best.

Q. Were your parents in favor of you making a career of your dancing?

A. My father was not in favor of my going on the stage at all. My mother pushed for me, but my father didn't. There was no one in the family who belonged to the theatre and my father was not very keen on my following it.

Q. Has he changed his mind?

A. He did before he died. He saw me dance and that changed his mind.

Q. Weren't you and Mia Slavenska the first ones to dance the ballet "Street Car Named Desire"?

A. Oh ,yes. It was created for Miss Slavenska and myself. We toured all over the country with it, including the Orient. We had a wonderful success with it, too.

Q. How do you like this type of ballet?

A. I love it, especially a role like Stanley. It's a very meaty role with lots of dancing and a terrific acting part. It's the kind of thing I like to do very much.

Q. In general, how did the ballet goers take to this type of ballet?

A. They were very pleased to see something that was so contemporary being made into a ballet. It was the first time that

a successful contemporary play had been made into a ballet. At the beginning many people thought we shouldn't do it, but when they saw the finished product they were very pleased with it.

Q. I imagine it brought a lot of newcomers to the ballet out of sheer curiosity, didn't it?

A. Yes, it did. It also brought a lot of theatre people to the ballet. They were very interested in seeing what had been done with such a play as "Streetcar."

Q. I wonder if you'd name some of the musicals in which you have danced?

A. I'm very sure they wouldn't be known in this country. There is only one I've danced in, in America, and that's the "Song of Norway". Of course, I've done many on the other side.

Q. Is it true that there is a great shortage of male dancers in the ballet?

A. Well, no. I wouldn't say that is so now. There are many more boys taking to it now. I think the idea that ballet is a sissy profession is gone. It's a very hard profession. It demands the strength and the energy of a boxer or a runner, or an athlete of any kind. Ballet dancing is a very athletic way of making a living. In fact, many football players, as well as wrestlers, take ballet dancing for the speed it gives them on their feet.

Q. Along those same lines you might be interested to know that right here in San Jose, the San Jose State College Police School requires its enrollees to take ballet lessons. The head of the Police School has stated publicly that the art of dancing, particularly ballet, instills discipline, control and grace into its exponents.

A. I think that's wonderful.

Q. Would you name a few of the opportunities available for the male dancer in the field of ballet today?

A. It's still a field that has so many more girls than boys entering it that if a boy is a really good dancer, he has a very fine chance of getting to the top. And as you can see on television and in the movies, there are many more opportunities for boys to dance than there ever were before. It is becoming a profession where, providing he has enough talent and he works hard enough, a boy can make something at ballet these days.

Q. About how many hours do you practice a day while on tour?

A. On tour, if the trip is long, as soon as we arrive in a town we have a two-hour rehearsal period and then an hour's practice before the performance. That's three hours at least before we do the show. So you can imagine the physical shape we're in.

Q. I certainly can. I was wondering, do you smoke, Mr. Franklin?

A. Not very much, but I do smoke.

Q. I've noticed that quite a number of ballerinas do smoke. Doesn't this impair their breathing?

A. Well, no, I don't think so. I don't think any of us inhale to a great extent.

Q. If you had your life to live over, would you choose ballet as a career?

A. I think so, yes. I've had a wonderful career already and it's going along very well now — touch wood — possibly I would like to have been an actor. But then I think not, because there is such a great exhilaration when one dances.

Q. Quite a number of ballet personages have gone into acting, haven't they?

A. Yes, they have. It sort of goes along with our art, too. One has to be an actor, or a mime artist, which is the same thing. Of course when one is too old to dance, with a little training on the voice one could quite easily go into acting.

Q. About the present Ballet Russe de Monte Carlo tour, has it fulfilled your box office expectations?

A. It's completely surpassed anything we had ever hoped for. The name is a wonderful name in the ballet field; I think it's quite the best, as a matter of fact.

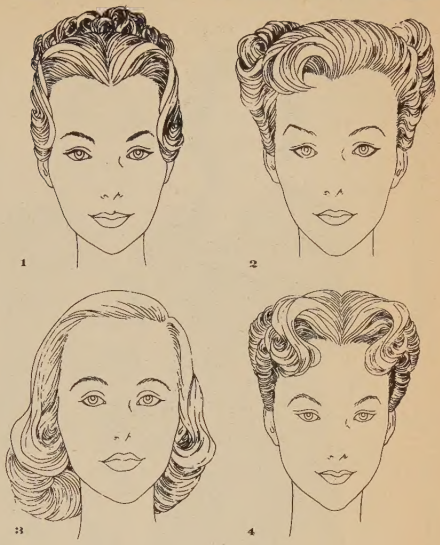
Q. Professionally speaking, what are your future plans?

A. Most likely I will stay with the company. I am under an option to stay for another year. After that I have no idea what will happen. In this profession one just goes along with whatever is happening at the time.

Q. As a final query, is there anything you'd like to say to boys who might plan to make ballet their career?

A. Just this: one should go into this profession with his eyes open. It's not easy. It's a hard life and one has to give up practically everything for it, if one wants to succeed. The demands that are made upon one's physical endurance are tre-

LILT "MAGIC HAIR STYLER" COIFFURES



"HOW TO" choose a **HAIR STYLE**

A mere one per cent of the entire female population is endowed with that rarity, perfect features. The other 99 per cent — well, if we had our way we, too, would be sporting retrousse noses, dimpled chins, shell-like ears, etc.

But today, with the strides being made in cosmetic services, most of us know how artfully to play up our best assets while underplaying the weaker points. Merely by following a few hair styling tips to coincide with facial structure you, too, can give the illusion of a perfect, heart-shaped face.

Before attempting to choose a new hair-do, however, you must first decide on the foundation on which to build it. Choose a home permanent that will complement the style of hair-do you are aiming for.

The most important rule in hair styling is: accentuate the positive. Experiment until you find a hair-do that plays up the best features of your facial structure while minimizing the less desirable ones.

To experiment successfully, you must know your subject. In this case, your face. Study it, determine what shape it is. Then plan a hair style that helps achieve the ideal as closely as possible.

A clever device to help you picture yourself in various hair-dos and see which coiffure is best suited to your particular facial structure is the Lilt "Magic Hair Styler" booklet. It features a choice of hair styles in cut-out arrangement with an acompanying mirror. Merely by slipping the mirror under each cut-out you can see your face

---

mendous. And there is very little recompense until you get to the top. One should take all this into consideration first, before deciding on ballet as a career. Don't get any rosey ideas about flowers and champagne, because they don't exist. But if knowing all this, one still wants to be a dancer — then by all means, do.

Q. Is it all worth it, Mr. Franklin?

A. Yes, I find it's extremely well worth it.

Sujata and Asoka recently returned to their Hollywood home after a three-year dance tour around the world. As Honorary Members of Associated Dance Teachers of Southern California, they were guests of Dorothy Lee Tifal and Tuulikki at the February Statler meeting of the A.D.T.S.C. (Photo by Kickbush)

framed in such styles as the bouffant, modified pageboy, upsweep and assorted classic styles — all there to be tried on as easily as choosing a new chapeau.

The Round Face

Full cheeks and a softly curved chin makes your facial outline seem round. Work toward the oval by putting height into your coiffure with curls atop the crown. Hair at the sides should be worn above the ears, but waved smoothly and close to the head with no appearance of bulk or fluff. In this way the face gains needed length —but not width. (See Lilt "Magic Hair Styler" coiffure No. 1.)

Waves, set to run in a swirl around the ears, from front to back — as well as a long center part — all add the desired illusion of length to the round face.

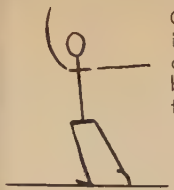
The Long Face

This your problem? Avoid a long, loose hair-do as it will only lengthen the already vertical lines of your face. Don't pull hair severely off brow and back from your hair line.

Instead, soften the straight lines of your face by filling it in with bangs or hair softly curled over the temples. Create the illusion of width by fluffing the hair high at the sides. (See Lilt "Magic Hair Styler" coiffure No. 2.)

If your nose is too long, don't let the hair lenght run parallel to it. Wearing your hair off the face and ears — accesorizing with bright lipstick and eye make-up — will draw attention away from your nose as you highlight your mouth and eyes.

JAY DANCE NOTATION



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The Heart-Shaped Face

If you have a triangular (heart-shaped) face wide across the brow with a narrow, pointed chin, keep the hair close to the head around the forehead. Your chin will appear wider if you fluff the hair out below the ears. A wide chignon also adds width to the lower half of the heart-shaped face.

Yours is the perfect face for a pageboy hair-do. (See Lilt "Magic Hair Styler" coiffure No. 3. You can wear it either shoulder length or ear-lobe short, falling from either a side or center part. Just be sure to kep the hair smooth at the temples. Also, examine your head in profile to make sure that the line of the hair curl does not parallel your pointed chin.

The Square Face

If your face is square, brush hair upward to avoid a flat look. A center part, halo cut with high front fluffy bangs on each temple, and the sides brushed softly, but sleekly back from the face in an upward stroke is the most becoming hair-do for the square face, giving it the illusion of a slimmer, more oval-like appearance. (See Lilt "Magic Hair Styler" coiffure No. 4.)

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MUSIC MASTER AND DANCE MASTER
Saluting the celebration of Irving Berlin's 50th Music Anniversary during 1958, Fred Astaire Dance Studios are nationally featuring Berlin tunes for ballroom dancing. Six Fred Astaire dance-musical films were written by Berlin shown (left) with Fred Astaire on the Hollywood set (in 1935) of RKO'S "Top Hat", first of the fancy stepping series.

FRED ASTAIRE SALUTES IRVING BERLIN'S 50th MUSIC ANNIVERSARY

Irving Berlin tunes from Fred Astaire's musical films are being featured for ballroom dancing during 1958 by the national Fred Astaire Dance Studios as a salute to the 50th Music Anniversary of the great songwriter.

Berlin scores have enhanced six of Fred Astaire's top screen musicals: "Top Hat," "Follow the Fleet" and "Carefree" in which Ginger Rogers was co-star; "Holiday Inn" and "Blue Skies" in which Bing Crosby co-starred; and "Easter Parade" with Judy Garland and Ann Miller sharing honors with the master dancer.

Berlin film score tunes used for ballroom dancing include: From "Top Hat"—"Cheek to Cheek" for fox-trots and "The Piccolino" for a basic polka routine with some fandango patterns; from "Follow the Fleet"—"Let's Face the Music and Dance" for Astaire 4-4 rhythms; from "Holiday Inn"—"You're Easy to Dance With" for gliding fox-trots, and from "Easter Parade"—"Stepping Out With My Baby" for the Astaire swing trot.

It will interest the Irving Berlin music fans to know that his compositions have had a decided influence on popular ballroom dancing through the appreciation and art of Fred Astaire.

AMERICAN BALLET THEATRE APPOINTS MUSICAL DIRECTOR

Samuel Krachmalnick, guest conductor with the American Ballet Theatre since late January, has been appointed Musical Director. Lucia Chase and Oliver Smith, co-rectors, announced Mr. Krachmalnick will assume his new duties with the American Ballet Theatre for the company's four month European tour, which includes two extended engagements at the Brussels World's Fair.

A native of St. Louis, Mr. Krachmalnick is a graduate of the Eastman and Julliard Schools of Music. The recipient of the Frederick Mann and Koussevitsky Memorial Prizes, he was appointed Associate Conductor for "The Saint of Bleecker Street" and later became Musical Director of the production. Leonard Bernstein later chose him to conduct "Candide." In addition to numerous TV engagements, Mr. Krachmalnick has led the Symphony of the Air in summer series.

The conductorial staff for the American Ballet Theatre is completed by Kenneth Schermerhorn, conductor with the company since August, 1957.

NEWS . . . briefs . . .

- The Seventh Annual National Square Dance Convention will be held June 19, 20, 21, 1958, at the Kentucky Exposition Center, Louisville, Kentucky.

- The Sacramento Ballet Guild presented "An Evening of Ballet" with the symphony orchestra, headed by Fritz Berens, on March 22 at the Sacramento Memorial Auditorium. Participating studios included: Barbara Briggs Studio of Dance, Carol's Dance Studio, Crockett Dance Studio, Curry Academy of the Dance, Leila Maple Studio of the Dance, Marguerite Phares School of Dancing, and Pennie Waltman's Dance Center. Deane Crockett is Artistic Director and Dilworth Simmons, Musical Director of the Sacramento Ballet Company.

- Yancey Belknap is busy indexing her latest efforts: "Guide To Dance Periodicals 1955-1956." In process is 1917. Already in print are: Volumes 3, 1941-45; 4, 1946-50, and 5, 1951-52. (These Guide Books, certainly a labor of love, are nonetheless indispensable to anyone who has ever found it necessary to look up some particular dance item, article or photo source for they give the author, title and date of publication., Here's a suggestion, if your own library doesn't already have copies of these wonderful textbooks, why not suggest they get them? Write Guide to Dance Periodicals, University of Florida, Gainesville, Florida.

- Marcus Glodell, former professional Spanish dancer, has been turning out fine hand-made castanets for both professional and student, for the past 25 years. His castanets are made of the finest African Grenadilla wood, careful-

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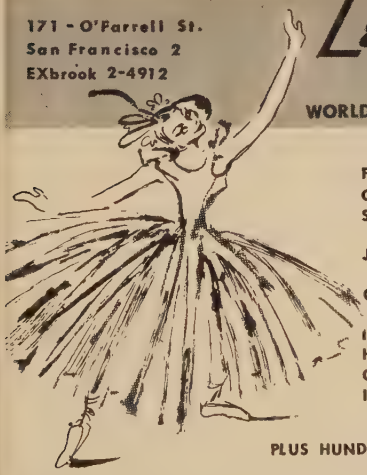

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BAY AREA BALLET COMPANY

Ballet Prieviews Concert VII presented **Saint Rita,** a new dramatic ballet in two acts and epilogue by Carolyn Parks to music of early Italian composers, April 6, at the Marines' Memorial Theater.

The 45-minue work, with scenic design by Cynthia Bissell, rivals **The Cardinal's Bracelet** as the company's most ambitiously mounted ballet. Forty dancers took part in the production. Special Gypsy dances for the work were choreographed by the comany regisseur, Guillermo del Oro.

Also on this seventh of the group's Ballet Previews concerts were Ruth Sandholm's Pas de Six and Tapestries by William Booth.

Artists of the company appearing in Saint Rita were Jane Ericson as Rita, Eva Serrana and Richard Gibson as the Gypsy leaders, Hildur Mahl as the Mother Superior and Judith O'Connor as the blind beggar child, Graciella.

For future program dates write Bay Area Ballet Company, 2121 Market St., San Francisco 14, Calif.

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ly treated and seasoned in his own shop. Artist and artisan, Marcus Glodell is always happy to answer any questions one may have regarding castanets. You may write him at: 143 Institute Road, Worcester 2, Massachusetts.

- Marilee Ann Misrack, student of Lorna Fordyce Dance Studio in San Francisco, was chosen Parkside May Queen of 1958.

- Carol Hovey recently had published her song, "In Paradise." Groene Music Publishers of San Francisco are the publishers.

NO AMERICAN OR RUSSIAN BALLET PERFORMANCES FOR ATHENS, GREECE

Permission has been refused an American Negro Ballet group and the Russian Bolshoi theatre ballet dancers to perform in Athens.

John Kapodistrias, Labor Minister, claims the presence in Athens of these ballet companies during the pre-electoral campaigns might cause anti-American and anti-Soviet trouble. The dancers had been scheduled for April performances.

National Academy of Ballet

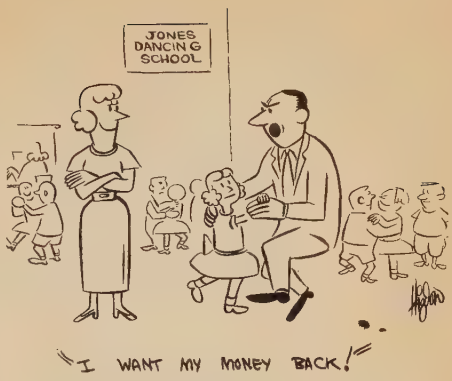
The National Academy of Ballet, Thalia Mara, President, is offering intensive training courses for teachers and student teachers from July 7 through August 15 at its headquarters in New York City. These courses, formerly held under the auspices of the School of Ballet Repertory, have now become part of the National Academy's special training program to help ballet teachers become better teachers and, in this way, to raise the level of ballet instruction in the U.S. to a higher standard of excellence. This non-profit membership organization of ballet teachers is dedicated to high ideals and standards, and now draws its membership from a majority of states.

The courses are open to all teachers and student teachers; membership in the organization is not required for attendance. Instruction is offered in Academic Classical Ballet according to the Grand Syllabus of the National Academy of Ballet. This Syllabus is drawn from the best elements of the three major schools of ballet—the Cecchetti, the French and the

Russian. Classes are analytical to the utmost degree and teachers are instructed in teaching methods as well as in the basic fundamentals of technique.

This year, instruction is being offered in five grades of the Syllabus. Teachers may enroll for the entire five grades or for one grade only. In addition to the courses in ballet technique, the curriculum offers instruction in Pre-ballet for children 4 to 8 years of age; Folk Dance; Character Dance; Dances suitable for each grade, for use in recitals and concerts; Musical Analysis, and Fundamentals of Choreography. The faculty includes: Thalia Mara, ballet and pointe technique; Arthur Mahoney, ballet technique; Thomas Armour, ballet technique; Hilda Butsova, pointe technique; Olga Tavolga, dances, and Yurek Lazowsky, Character dance.

An important innovation this year will be the Seminars to be conducted in Detroit, Michigan, and San Mateo, California, to accommodate those teachers who cannot come to New York but who wish to enjoy the benefits of the analytical training offered by the Academy.



The Academy is offering a five-day Seminar in San Mateo for teachers and students. The curriculum for teachers will include: Ballet technique, Pointe technique, Supported Classical Adagio, Variations suitable for recital use, and Fundamentals of Choreography. Technique classes will be held in the Elementary Syllabus and the Intermediate Syllabus. Student courses are offered in two divisions: Intermediate and Advanced. Student curriculum will include: ballet technique, pointe technique, supported classical adagio, and variations. The faculty for both teacher and student courses will

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SWEDISH ROYAL OPERA BALLET MAY TOUR U. S. IN 1959

STOCKHOLM — The ballet of the Royal Opera in Stockholm will make a tour of the United States in 1959 under the aegis of Sol Hurok, international impresario, if current plans materialize. He came to Stockholm on a 2-day flying visit recently and managed to see the ballet perform twice. After conferences with Set Svanholm, director of the Opera, a visit to America by the ballet was decided on in principle, although the exact time and the definite program will be set at a later date. A special, three-hour performance was planned for Mr. Hurok on March 13, but was postponed to the following night, since Mr. Hurok did not reach Stockholm until Friday. The cream of the Opera's ballet numbers were shown, and the visitor expressed his great satisfaction. The main piece was "Miss Julie," an adaptation of August Strindberg's drama with prima ballerina Elsa Marianne von Rosen in the title role and Willy Sandberg as "Jean". Also on the program were the classic ballet "Pas de Dix," by Albert Kozlovsky, with Mariane Orlando and Caj Selling, and "Gala Performance," with Wiweka Ljung and Teddy Rhodin. On the second night, the ballet "Sleeping Beauty," again with Miss von Rosen, was the chief offering.

---

be composed of Thalia Mara, Arthur Mahoney and Olga Ziceva.

A one-day Seminar will be held in Detroit, Michigan, June 8th. Included will be a Master class for teachers in ballet technique, and graded ballet classes for students. The faculty will be composed of Thalia Mara and Arthur Mahoney.

Request for information on these courses should be addressed as follows: For the summer school in New York, write: Secretary, National Academy of Ballet, 117 W. 54th St., New York 19, N. Y. For the Seminar in California, address Mme. Olga Ziceva, West Coast Representative, National Academy of Ballet, 333 B Street, San Mateo, California. For the Detroit Seminar, address: Mme. Violette Armand, Mid-West Representative, National Academy of Ballet, 2657 West Grand Blvd., Detroit, Mich.

PROGRAM ANNOUNCED FOR MOISEYEV TROUPE ENGAGEMENT AT MET

Impresario S. Hurok, who recently returned from Moscow, announced the program which the Moiseyev Dance Company of 100 will present at the Metropolitan Opera House in its three week engagement beginning April 14 and ending May 3.

In addition to presenting several works based on contemporary subjects, the program displays a cross-section of the various national groups within the borders of the Soviet Union.

The program will open with a "Suite of Old Russian Dances,"

characteristic of the northern region of Russia, to be followed by "Dance of the Karzan Tartars," a ballet which deals with the cunning of two young girls who play a trick on their escorts. "Yurochka," a Byelorussian dance, will follow. A dance originating from the VII and VIII centuries called "Khorumi," described as an ancient Adzharian heroic male dance is also listed. This will be followed by "Polyanka" (The Meadow), based on a Russian folk melody of the same name.

Other works on the first half of the program include "Zhok," a Moldavian Suite, "City Quadrille," an episode from the cycle of dances, 'Pictures of the Past', "Seven Girls," a Bashkir dance which tells the story of seven girls whose resemblances were so much alike that no one could distinguish one from the other, and "Partisans," a choreographic scene from the cycle 'Soviet Pictures' based on the work of the Partisans during the "Great Patriotic War" in the region of the Northern Caucusus.

The famous satire on the Russian craze for soccer will open the second-half of the program which will conclude with the Ukrainian Suite "Vesnyank!" (Spring-tide Ritual Songs). Between will be "Two Boys in a Fight," a Nanaian folk-play which shows a wrestling match actually performed by one person. The Nanaians inhabit the frigid northern region of the Soviet Union.

Igor Mosiseyev, Director of the Company, will leave Moscow April 6 along with an advance party of staff and musical director Samson Galperin. The Company is due to leave Moscow April 10.

The SIGNATURE *of* LOCALITY / *j marks*

SAN FRANCISCO . . . each year one finds that the mailers, the newspaper advertisements, posters and general promotional materials which sift through our society carry more and more assorted announcements of dance events. It is as it should be, though for the weary, it seems certain, the news seems much like so many yesteryears. For this writer, however, the comparisons of one year to the next suggest more than a usual clamor and decline. Dance is not simply more abundant in the City by the Bay — it is transformed. The surest sign of the transformation is in evidence in the hypocritical and intensely vacuumous interest being given to dance these days by the hierarchy of culture moaners — those who deal in the art-traffic and have found that to be seen in the lobby of the opera house is next to godliness as well as the next best thing to being seen in the presence of royalty.

We may question just how the attention of the pretentious has transformed the shape of things artistic. The answer is two-fold: either it has had on effect upon the art itself excepting insofar as it has made it financially stable (something which we should not under-rate) or it has used the power of patronage against itself and placed stagnating insistencies upon the arts. It wouldn't be difficult, here in San Francisco, to lay hands on the dance activities which have shown the unmistakable sign of the dollar bill . . . the productions of men who confuse art wtih county safety regulations and take endless caution to protect their efforts against appearing

genuine and meaningful in contemporary terms.

I should not like to be misunderstood. Dance is not excellent or commercial. That is not the point. Excellent dance can also be commercial. But commercial art can also be inartisic.

IN SAN FRANCISCO . . . the dance rotates in what appears to be a regular cycle of intentions, with the major dance organizations providing a highly diverse panorama of dance events which contain a strikingly singular accent despite all their differences from one another.

Perhaps the most typical example of this cyclic schedule of accents is found in the sudden popularity of the term "dance theatre" and in the phrase "an evening of dance." There is, then, an insistence upon intimate and dramatic form in the dance which mysteriously arose and which, for now at least, is the all-containing emphasis of dance production.

In this area of performance there was the first public appearance of the Welland Lathrop Dance Theatre Company, reformed by Mr. Lathrop since the dissolution of the former Halprin-Lathrop organization. In a performance at Marines' Memorial Theatre, the Lathrop group presented works of the older repertory as well as novelties with the typically schooled style with which Mr. Lathrop is often identified.

Jean Erdman, a choreographer-performer of the less traditional idiom, was presented by the University of California, Berkeley, in a concert of solo works late in March. Her program included "Salutatio" (Mozart); "Elegy" (Traditional); "Moments Free and Engaged" (Satie); "Changing Woman" (Cowell); "Pierrott, the Moon" (Bartok); "Sweet and Bitter Sweet" (Poulenc); "Portrait of a Lady" (Cage), and "Bagatelle" (Scarlatti).

The Erdman program, as always, possesed a striking effort towards range — unfortunately, the effort proved unsatisfying. "Bagatelle" is a slight work which is too often performed, while the freshness and cleverness of "Sweet and Bitter Sweet" remains most entertaining. "Pierrott" seems to be an effort to evoke the idiom of the commedia del' arte; it falls very much short of this aim and results in a rather long and mimetic play on nothing whatever. "Moments Free and Engaged" has a striking resemblance, in this writer's mind, to a Satie work danced by the Merce Cunningham Company — and, as such, the music of this composer may be better suited to Mr. Cunningham's idiom of movement. Upon the third intense observation "The Changing Woman" still seems a rather heroic but wasteful experiment in cyclic movement as dance essay. The work intellectualizes itself to death. The "suggestiveness" of the form is never really suggestive but entirely overt and obvious in its desperate effort to tell somebody something. Dance may speak, but it doesn't tell anybody anything — particularly in the area of text books and evolutionary hypotheses.

Miss Erdman's great talent lies, I should say, outside the area of hysterical experiment and Dadaist musical nonsense. In her magnificent "Ophelia" and even in the enimagtic "Portrait of a Lady" one discovers a dance free of intelelctual insistence, free to exist without the preponderance of an academic concept suitable to the modernist movement, simply a native, flowing, highly expressive and articulate form in time and in space. How much we should like to see more of

this sort of artisically direct statement from Miss Erdman.

Slander is not foreign to the field of dance. For that matter, most of the history of dance, often called the poor relation of the theatre arts, is dashed with a good sprinkling of abuse, accusation and slander. The ethical code is, allegedly, most often endangered by the dance. Chickens and eggs are an eternal problem — and one cannot determine just how much abuse the dancer has brought upon himself and how much has been forced upon him by a society capable of nothing but obscene thoughts whenever the word "body" is mentioned. In the case of ZACK THOMPSON, one is a little perplexed. In brief, Mr. Thompson has been confronted by a host of civil charges which intend, it seems, to close his studio where he teaches and rehearses a group in primitive dance. It is our hope that certain rumonrs of unorthodox moral procedures in this area are untrue as much as one hopes that Mr. Thompson's efforts in inter-racial dance is not the basis of this municipal assault.

LEW CHRISTENSEN of the SAN FRANCISCO BALLET COMPANY was a guest at the recent premiere of the three-act dance-fantasy BEAUTY AND THE BEAST by the San Francisco Contemporary Dancers Company. Speaking to Mr. Christensen after the performance was extremely interesting for this writer inasmuch as I had the pleasure of choreographing the composition in premiere and because Mr. Christensen was concurrently working on a full-length ballet version of the same fairly tale.

Mr. Christensen explained that the music for the long ballet had been sought among the compositions of Tschaikovsky for over three years. The work, I was told, has been conceived as a lavish spectacle as a replacement

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for the complete NUTCRACKER. Rumored to be one of the most lavish balletic productions in the United States, the San Francisco Ballet Company will premiere its verson of the work in May at the Opera House. The company will consist of over 50 dancers. Six drops are involved in the scenic design. According to Mr. Christensen, Beauty and the Beast will represent a special effort toward the achievement of a genuine theatre piece in the tradition of the grand ballet — a tradition, as Mr. Christensen explained, which the Royal Ballet Company has made a necessity for any major ballet company in the world.

In contrast, it is rumored that the San Francisco Ballet will embark upon a special series of chamber ballets of an experimental idiom in the near future. Naturally experiments are costly, particularly when they are presented in the Opera House. Therefore it is conjectured, a more intimate theatre wil be used for the presentation of balletic works functioning outside the classic tradition and endeavoring to make strides in the development of contemporary balletic methods.

✔ From the BAY AREA BALLET

Pictured above: Margaret Baker, Tom Sheehy, Evelyn Osterhouse, Charley Baker, Virginia Rose and Phil Osterhouse. Photo was taken following a talk given by Mr. Osterhouse, of Grand Rapids, Michigan, at a meeting of the Associated Dance Teachers of Southern California. Mr. Osterhouse was on the West Coast to make final arrangements for the Dance Masters of America Normal School, Pre-Convention Ballroom and National Convention to be held at Long Beach, California, August 6th through the 15th, at the Lafayette Hotel. Normal School students do not have to be members to attend. Those 14 years and over may apply for Normal School admittance. Registration is August 6. Material Sessions August 6 through August 9. Pre-Convention Ballroom, August 8 and 9. Convention registration, August 9.

The following appointments were made: Charley Baker, Principal of the Normal School; Ursula Murray, Dean of Women; Tom Sheehy, Convention Chairman, and Katherine Sheehy, Mr. Sheehy's Assistant.

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Appearing in SAINT RITA will be Jane Ericson in the title role, Eva Serrana, Richard Gibson, Hildur Mahl and Judith o'Connor.

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A DANCE DIGEST EXCLUSIVE

A SPECIAL 48-STATE SURVEY

ON EXAMINING AND LICENSING OF DANCE TEACHERS

foreword

The editors of **Dance Digest** present a copyrighted 48-State Survey on the Examining and Licensing of Dance Teachers in America — the first of its kind ever undertaken.

Heretofore few, if any, in the dance profession could say with authority which States actually require Dance Teachers to be "Certificated" before they can teach dancing for remuneration. For this and other reasons, the editors feel there has long been a need for factual information on this subject.

In the past most Dance Teachers have given little or no thought to such legislation. But to stand idly by with the thought that "it can't happen in my State" is not only careless thinking, it's downright dangerous.

The results of this survey prove that many such Bills have been introduced in various States over the years. Some are still in effect, others are pending.

While the editors of **Dance Digest** at this time are noncommittal as to the 'Certificating' of Dance Teachers, the fact is that anyone engaged in the Dance Teaching profession should keep an open mind on the subject.

Furthermore, the editors believe that any legislation relative to the Examining and Licensing of Dance Teachers should come through National and/or State Dance Teachers' organizations — and **not** from 'outsiders'. Only in this way can the profession hope to benefit by such legislation, should it be forthcoming.

For this reason, we say again and **again:** If you don't already belong to at least one recognized National and/or State Dance Teachers' organization — don't put it off any longer. Join today!

Remember, you can't get anywhere alone — not when the big issues are at stake. There is an old adage which says: "Together we stand — divided we fall." And this is equally true in the dance teaching profession.

A 48-STATE SURVEY
RELATIVE TO THE EXAMINING AND LICENSING OF DANCE TEACHERS IN THE UNITED STATES

Herewith are the questions which were mailed by the Editors of **Dance Digest** to each Secretary of our 48 States on the subject of Examining and Licensing of Dance Teachers in America. A letter asked that the questionnaire be forwarded to the proper department for reply.

NOTE: *Two stars indicate that information too lengthy to include in this particular report was received.*

NOTE: *"Y" and "N" stand for Yes and No; a "Star" indicates that additional notations were made either in a letter, or on the Questionnaire. Such notations will be found on the back page.*

QUESTIONS

1. Does your State require its dance teachers to pass an examination before teaching dancing? Yes..... No.....

2. Does your State require its dance teachers to be licensed "certificated? Yes..... No.....

3. Have any such bills ever been introduced? Yes..... No.....
(If the answer is Yes, please tell the nature of the Bill.)

4. At this time are any Bills pending relative to the examining or licensing of dance teachers in your State? Yes..... No.....
(If the answer is Yes, will you please enclose a copy of the Bill with this questionnaire when you return it? Or, if you prefer, describe briefly the Bill's text.)

5. Have you any reason to believe that your State may at some future time enact a law governing the examining or licensing of dance teachers? Yes..... No.....

6. To your knowledge has your State Legislature ever received complaints from parents relative to incompetent dance teachers? Yes..... No.....

7. Would your State favor a Bill requiring dance teachers to be examined and licensed before they could teach, if it helped to insure their competence? Yes..... No.....

SURVEY BY STATES	★	ONE			TWO			THREE			FOUR			FIVE			SIX			SEVEN		
	★	Y	★	N	Y	★	N	Y	★	N	Y	★	N	Y	★	N	Y	★	N	Y	★	N
ALABAMA				●			●		●				●			●			●		●	
ARIZONA	●																					
ARKANSAS			●				●		●			●			●			●			●	
CALIFORNIA	●			●			●		●				●		●			●			●	
COLORADO				●			●			●			●			●			●		●	
CONNECTICUT				●			●			●			●			●			●		●	
DELAWARE	●																					
FLORIDA	●			●			●		●				●		●			●			●	
GEORGIA	●																					
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ILLINOIS				●			●			●					●			●			●	
INDIANA	●			●			●			●			●			●			●		●	
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LOUISIANA				●			●		●				●			●			●		●	
MAINE				●			●			●			●			●			●		●	
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MASSACHUSETTS	●			●			●		●			●			●			●			●	
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PENNSYLVANIA	●																					
RHODE ISLAND	●			●			●		●				●			●			●		●	
SOUTH CAROLINA	●																					
SOUTH DAKOTA	●																					
TENNESSEE				●			●			●			●			●			●		●	
TEXAS	●																					
UTAH			●			●			●			●			●			●			●	
VERMONT	●			●			●			●			●		●				●		●	
VIRGINIA	●																					
WASHINGTON	●																					
WEST VIRGINIA	●																					
WISCONSIN	●			●		●				●			●		●			●			●	
WYOMING	●																					

The following notations were inscribed on the Questionnaire and are in addition to the regular Yes or No questions.

ALABAMA: (3) "Not that we know of." (7) "Don't know."

ARKANSAS: Individual questions unanswered. The following was typed at the bottom of Questionnaire: "As far as I know, dance teachers are not required to have a state license."

CALIFORNIA: (3) "See enclosed Bill."

COLORADO: Individual questions unanswered. A note on Questionnaire states: "No to all questions except 7 and 8, which we cannot answer."

CONNECTICUT: (7) "We have no way of knowing."

ILLINOIS: (5) "Unable to advise." (6) "Not a State record." (7) "Unable to advise."

KANSAS: (7) "Possibly."

LOUISIANA: (3) "Don't know." (7) "Don't know."

MAINE: (7) "Probably not — I don't know."

MICHIGAN: Questionnaire returned unanswered. A notation states: "We have no State laws on this."

MONTANA: (7) "I doubt it."

NEVADA: (7) "Impossible to answer at this time."

NORTH CAROLINA: (5) "If not, I shall be greatly surprised. (7) Not known."

OHIO: (7) "This question could only be answered by the Legislature."

OKLAHOMA: (7) "No comment.'

RHODE ISLAND: (3) "Not to my knowledge." (7) "Don't know."

TENNESSEE: (7) "I can't answer that." A notation states: "In my opinion, a dance teacher that caused injury to a person would be liable for Civil Damages, and if the teacher were the Agent of a school, that school would also be — I think this is perhaps the reason no action has been demanded."

UTAH: (A second and third Questionnaire were sent by Certified mail.) A letter was then received, without the Questionnaire, which states in part: "We are very sorry that your previous letters have not been answered. They were forwarded to another department and evidently they have not found time to make a reply. In reply to your Questionnaire, please be advised that the answer to all questions would be in the negative. We are enclosing a copy of Senate Bill 35 passed by the 1957 Legislature, which became effective May 14, 1957, which contains quite restrictive legislation on this matter. Mr. Lloyd, Director of the Utah Legislative Council, advises that in his opinion there would not be any sentiment for legislation requiring dance teachers to be examined and licensed before they could teach at the present time. We hope this information will help you."

VERMONT: (5) "Doubtful." (7) "Debatable."

WYOMING: A notation on Questionnaire states: "The State of Wyoming does not require a license for dance teachers and we are not aware of any pending legislation along this line."

The foregoing is an abridged version of a Special 48-State Survey conducted by Dance Digest magazine on the subject of Examining and Licensing of Dance Teachers in America. For the complete, unabridged version (12 pages) mail $1. for a single copy. Quantity prices: 5 copies, 85¢ each; 10 copies, 75¢ each; 20 copies, 65¢ each; 30 copies, 55¢ each; 50 copies, 50¢ each. Address orders to: SURVEY, c/o Dance Digest, 376 Almaden Avenue, San Jose 10, California. (NOTE: The Survey on the Examining and Licensing of Dance Teachers in America is copyrighted by Danstar Press, 376 Almaden Avenue, San Jose 10, California, and may not be reproduced in any manner or form without written permission from the Copyright holder.)

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THE DANCE IN NEW YORK

a series of reviews

edited by W. H. STEPHAN

THE COOPER UNION DANCE SERIES

Comedy in Dance
February 14, 1958

The elusive field of comedy was explored in the February 14th dance presentation of the Cooper Union. Three radically different choreographers showed works ranging from slapstick to the mysterious.

Paul Taylor got the proceedings off to a good start with his **Circus Polka.** The dance involved an overly athletic clown and an equally tired old circus retainer. Mr. Taylor gave a wonderful, naive physicality to the clown, while David Vaughan made a real gem of the small business of tiredly performing the routine duties of the aged circus attendant.

Tahiti Trot and **Chrysanthemum Waltz: Ecstasy** teamed David Vaughan and Marian Sarach in two exhibitions which curried great favor with the audience. In the first of these, Mr. Vaughan, the choreographer, arranged a slapstick take-off on the various ballroom styles of the English Music Halls. In the second, all of the famous classic bachanales were brought under the sharp scrutiny of Mr. Vaughan's spoofing. Perhaps the greatest success of the pieces was the wonderful comic performance of Miss Sarach. Here was true, native comic talent, enhanced by a real command of the techniques which she ridiculed. The approach to the whole affair was blatant, slapstick comedy from start to finish but the contained performance of Miss Sarach raised the whole level to something quite rare in the comic idiom.

Katherine Litz, long known in the concert world for her unique approach to comedy, presented three solos. Of these, only **The Glyph** came off as real comedy. This wacky number, in which Miss Litz was constantly at war with a piece of tubular jersey, showed her inventive mind at work in situation comedy. The fact that the jersey tube always won, forcing Miss Litz to retreat to the safety of her onstage screen, progressed from one hilarious backset to another and finally to ultimate defeat with a crawling exit from the stage. **Daughter of Virtue** appeared to be some sort of comic comment on the girl scout type. The audience and this reviewer were more puzzled than amused during the proceedings. However, the last few seconds of the dance did bring a laugh when Miss Litz executed some presto signal language with a couple of miniature flags. In **Twilight of a Flower,** Katherine Litz brought to life a deli-

cate, pathetic portrait study which was comic only in its outermost trappings. The piece was beautifully characterized, filled with pathos, touchingly drawn in small detail. It is indeed a striking piece, but I doubt that it should be placed in the category of comedy.

The same problem of categorizing applied to Paul Taylor's **Three Epitaphs.** What Mr. Taylor intended was not clear to this reviewer, and certainly not to the audience in general, judging from the questions asked during the discussion period which followed the performance. Even Mr. Taylor seemed unable to explain the intention of the work. To the low moanings of the Lanville-Johnson Band, Mr. Taylor "slunked" around the stage, was followed by further "slunking" of a trio, Toby Armour, Phena Darner, and Carol Rubinstein, then Mr. Taylor returned to continue the "slunk" earlier begun. All were encased in black, with giant black sequins — by encased I mean head, hands, feet, **et al.** Comedy? In dance?

Following the performance period a panel discussion was moderated by Shirley Broughton. Each of the three choreographers spoke briefly on comedy in dance and the audience was given a chance to ask questions.

— BILL HOOKS.

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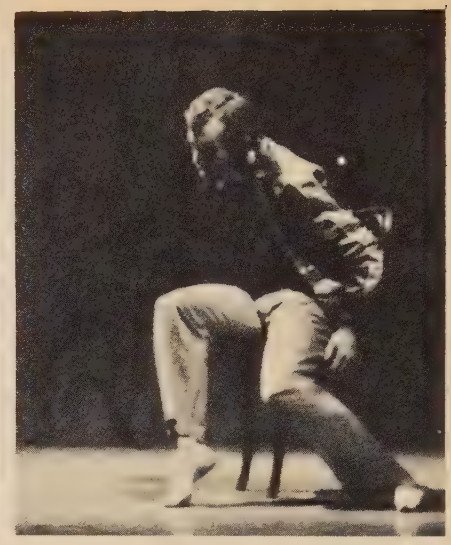
Julliard Co. in Doris Humphrey's "Dawn in New York". —W. H. Stephan



Jack Moore in Anna Sokalow's "Rooms". —W. H. Stephan

KATHERINE LITZ
JULLIARD DANCE THEATRE
SOPHIE MASON COMPANY

Dance Center of the YM-YWHA
February 16, 1958

The popular subscription series of the YM-YWHA again reached a concert high with the presentation of the Julliard Dance Theatre, Katherine Litz and Sophie Maslow Company. he choreographic range was broad, the performances were polished and the eager audience was most receptive.

The **Partita No. 5 In G Major** by Johann Sebastian Bach, choreographed by Doris Humphrey eighteen years ago, looked as fresh and undated as ever. It has been seen and reviewed with praise many times in the past; however, the sheer beauty of the form of the work struck this rviewer with renewed impact. The dance has been given better performance, with a better understanding of the various pre-classic styles, but seldom has the architectural clarity of the piece been so well defined. Somehow this workmanly, rather than inspired, performance allowed the choreographic design to emerge as the paramount feature of the piece. The soloists were Jemima Ben-Gal, Maureen Gillick and Ronald Tassone.

A highly dramatic presentation of **Dawn in New York,** choreographed by Doris Huhmprey, was given also by the Julliard Dance Theatre. This powerful work has been reviewed previously in these columns. On repeated viewing a few additional strengths and flaws seems to emerge. The most obvious strength of the ballet at the moment comes from the great growth of Chester Wolenski in the role of the Young Man. It now begins to match Joyce Trisler's finely etched characterization of Sign of

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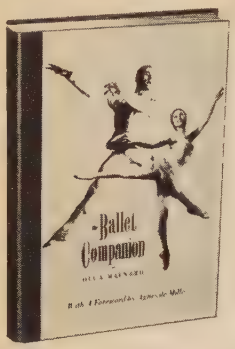
Spring. The intricate counterpoint of the Black Doves seemed sharper and more cleanly performed. However, the frequent tableaux seemed to stick out of the general flow of the work, giving it a contrived air at certain moments. This seemed particularly true in the section dealing with the Young Man, Workers and Black Does.

Katherine Litz danced three solos with varying success. Miss Litz for some reason has specialized in the minuet form, has become almost stingy with movement, constantly depends on the understated, rides a single theme almost to its infinite possibilities. At times this method proves successful, especially in her comedies, less so in her more serious solos. This affection for the small, diminutive, fleeting gesture often seems incongruous with Miss Litz's dancing instrument. She is a large, earthy blonde, emanating strength and good health and there are times when this reviewer would love to see this instrument move fully and freely through space rather than stick so closely to the limitations of the minuet form.

In her first solo, **Blood of the Lamb,** Katherine Litz sought to project the contrasting emotional reactions present in "The Beginning" and "The Becoming". Here it was the close adherence to the minuet form

THE BALLET COMPANION *By OLGA MAYNARD*



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OLGA MAYNARD

(Author of The Ballet Companion)

Olga Maynard was born in Brazil of French and Anglo-American parents and received a liberal arts education by a private tutor. Besides purely classical ballet, she has studied the anthropologic dances of Bahia and Calypso rhythm in Trinidad. In a twelve year study of infant and child psychology she has used dance interpretation of music and mood with children in age groups four to fourteen, some of whom are aurally deaf.

Married to an American, she now makes her home in California where, under an "enrichment program" she teaches the music and stories of the operas and ballets to elementary school children. To celebrate a city centennial, she recently wrote and co-produced a four-act ballet for 100 children — an adaptation of the Andersen fairy tale.

"A childhood spent on a rubber plantation in the Amazon Valley was sparked by frequent visits to the great South American cities and to Paris and London. As a little girl, I thought that 'Civilization' meant electric lights and going to the theatre every night! I returned from these trips with blazing memories of wonderful music and exciting stories, brought alive by the enchanted people on the stage. While my contemporaries were adventuring with the Bobbsey Twins, I was immersed in Wagner's "Volsunga Saga"; the great old operas and ballets satisfied in me a child's real need for heroic romance which a later generation would seek in the comics.

"The Brazilians—who built an opera house on the Amazon with a ceiling ornamented with diamonds — worshipped music and drama. Every opera contained a ballet, and the ballets, themselves sumptuous affairs in four and six acts, combined sheer spectacle with dance and mime. We saw 'La Syphide' and 'The Nutcracker' as well as the many other immortals."

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Eve Beck in Anna Sokalowe's "Rooms".
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which left the two sections of the dance without sufficient contrast. A most unfortunate costume did not help matters. Miss Litz, functioning as the mistress of diminutive movement, was much more at home in **The Story of Love from Fear to Flight.** The measured grace of the Vivaldi music, a flattering period costume, the gently understated comic touch all jelled in a happy combination. **The Glyph,** her final solo, was a resounding success. (Reviewed elsewhere in these columns.)

The overwhelming success of the evening came with Sophie Maslow's **Raincheck.** This narrative ballet concerning a pretty little seamstress and her cross country sojourn to see "in person" her baseball hero, had a solid reception from the peanut gallery. From the opening movement, "Spring Training," through the final "Raincheck" the bubbling sense of humor and fun, with just a tinge of pathos, kept a constant warm glow enhancing the ballet. While all the members of the company were of solo calibre, some performances and other choreographic sections proved high points. "Revery," danced by Donald McKayle and Ethel Winter, was a beautiful, wistful, blue good world inhabited by

dreamers. The Las Vegas incident was given crisp clarity by Marvin Gordon in his characterization of a Gambler. The Ozark Motel sequence turned into a gusty and hilarious hoe-down with Beatrice Seckler, Martin Morginsky and Ethel Winter clogging like natives. Miss Seckler in her solo section, "Spectator," once again gave the New York audience another of her unforgettable dance portraits. (Miss Seckler is one of those truly great dance artists who function with rare creative insight on both the comic and dramatic levels.) Another highlight was the Rhubarb, mimed and danced by Donald McKayle, David Wood, Marvin Gordon, and Martin Morginsky.

The work needs a bit of pruning here and there. The most obvious places are in "Long Distance" and the recurring baseball training sessions. The characterization of the Seamstich could be more sharply drawn. But the work holds as a warm, amusing comment on baseball and its fans.

— BILL HOOKS.

THE COOPER UNION DANCE SERIES

Music and Dance
February 21, 1958

The final program dealing with the analysis of various aspects of the Dance featured music and dance. In general the music fared better than the dancing which it accompanied. The composers included Alan Hovhaness, George Tacet, Mendelssohn, Benjamin Britten and Ernest Chausson.

Timbres, by Shirley Broughton, with a specially composed score by Alan Hovhanness opened the program. An attempt was made to capture the essence of such terms as "Bounce", "Swoop", "Swirls", "Gust" etc. At times the music seemed to indicate such impressions but choreographically it all had a routine sameness. Apparently the choreographer was more concerned with steps than with qualities. Maggie Newman was outstanding among the performing group.

Since a great deal of magnetic tape could hardly be called music with any degree of justification, let it be here called accompaniment for Paul Taylor's **The Least Flycatcher.** Mr. Taylor performed the work with a beautiful display of technical virtuosity. As a work it has little or no apparent meaning, other than that which one super-imposes from a desire to give meaning to any theatrical presentation. By his own admission in the discussion period following the performance, Mr. Taylor did not use the tape in any conventional manner as an integral part of the dance, but merely has it going on simultaneously with the dance.

William Dollar presented two works, a fragment from **Concerto in G Minor** by Mendelssohn and **Suite** with music by Benjamin Britten after Rossini. They were both dull, the first more so than the second in that it was utterly cautious in performance as well ac choreography. No attention was paid to the majestic sweep of the Mendelssohn music and the entire affair was completely lacking in any choreographic invention. A slightly better performance was given **Suite**, by Julie Hawks, Yvonne

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Patterson, and Ali Faroukh, but they could not surmount such banal choreography.

The final offering, **Pas de deux** from **Paean** by Herbert Ross, at last brought some real creative dance movement to the fore. The duet was a highly complicated, but at the same time strikingly beautiful, creation. It was technically quite demanding and seemed beyond the grasp of Shellie Farrell and Loren Hightower. However, the structure and pattern were clearly evident and dramatically exciting.

Mr. Edwin Denby moderated the discussion period which followed the performance.

— BILL HOOKS.

CONTEMPORARY DANCE PRODUCTIONS
Dance Center of the YM-YWHA
February 22, 1958

This showcase for young choreographers provides a much needed outlet since the demise of the Choreographers' Workshop and Theatre Dance, Inc. The productions are prescented very professionally and frequently a new talent is unearthed.

On this particular program the outstanding contribution was made by Don Redlich. This was especially apparent in his two solos — and it was refreshing to see a young choreographer cross over the line from 'the study" to a full blown solo. his first solo, **Idyl,** explored the faun-man. In this dance Mr. Redlich managed to capitalize on his personal attributes. He is small, puckish, and ever so lightly touched with pathos — all of which favored the "impalpable faun." **Three Figures of Delusion** demonstrated Redlich's sharp, crisp, precise movement approach to characterization. The figures were clearly defined in dance terms and smartly performed in the modern idiom.

Whereas Mr. Redlich has crossed the border line between "the study" and a true solo, Frances Alenikoff remained on the student level of the study. Her **Reflections, Dolorosa** and **Night Fear** all had the same workmanly evidences of a knowledge of the craft; they were performed in a professional manner — yet they remained studies in the classroom sense of the word. One other solo, **River's Edge,** by Joan Schwartz, fell into this same category.

However, this is not true of Miss Schwartz's **Suffragettes,** a group work for four women. The comic rendition of the marching ladies was genuinely funny. Each variation on the grimly determined suffragette seemed more hilarious than the last. It was brought to resounding success by Marian Calhoun, Ivy Lee Cole, Barbsra Dolgin and Joan Schwartz.

A large group work, **Landscape,** based on the poetry of Walt Whitman, was attempted by Billie Kirpich. It all seemed quite beyond the choreographer's grasp, despite some redeeming moments by dancers John Cripps and Dorene Richardson.

Another large group work by Marion Scott met with more success. **Undercurrents** strove to reveal the two souls residing within the breast — that of Love and Wrathful Energy. In a nicely engineered effect of two interlocking human circles, Miss Scott built a dance which appeared to be a ritual exercise between young girls and adult women. Somehow this idea was so visually strong, one forgot the lovely quote from Goethe dealing with the two souls residing within the breast. It all appeared to be a pseudo-primitive ritual of induction of the younger women into some order — resulting in their acceptance. The group included: Sallie Bramlette, Jo Lechay, Ann McKenzie, Barbara Tucker, Gail Valentine, Diane Adler, Frances Alenikoff, Arun Evans, Doris Rudko and Manon Souriau.

The full program also presented two comic dances by Don Redlich. While these were funny, they lacked any real choreographic insight present in his solos. **Erectra and Orestes** was a satiric duet in which Joan Schwartz and Mr. Redlich kept bolstering each other for the job of revenging their father's murderers. **The Zanies** was a gimmick number involving the use of a screen and a cube. There wasn't much dance but some funny effects were obtained with the inventive use of the props.

— BILL HOOKS.

WILLIAM BURDICK AND COMPANY
KAREN KANNER AND COMPANY

Dance Center of the YM-YWHA
February 23, 1958

In the choreographic debut of two young artists such as William Burdick and Karen Kanner, one looks for indications of promise and, of course, hopes for present evidence of fresh new creative talent. The results of this particular contest leaves most of the hope for the future.

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No single dance emerged as a mature work, but all showed a creditable degree of craftsmanship. The most successful items for each were the duets.

In **Amazonas,** Karen Kanner appeared at her best. The three part duet — The Challenge, The Courtship, The Kill — gave her ample opportunity to utilize her sharp quick movement qualities and to capitalize on her more than average height. Timothy La Farge gave her splendid support in the role of the hapless lover.

Burdick's duet, **Tender Fallacy,** contained some genuinely lovely passages for Nancy King. Not only was her character, "A woman of the fields," well drawn, but it was overlaid with a rustic, poetic beauty. Miss King's tender performance greatly aided this impression. If Mr. Burdick could re-work his portion of the dance to better compliment the beautiful characterization of the woman, a fine duet would emerge.

The other items of the program smacked strongly of first efforts. **In a Modern Manner,** by Burdick, was a pleasant routine balletic visualization of the period music. His **At Point of Family** introduced a dramatic situation between a husband and wife and another woman. While performance was competent, the clarity of the idea never came across, nor was the choreography otherwise distinguished.

Karen Kanner attempted a work of the dimension of a spectacle, but used only a half dozen people. **The Woman Who Rode Away,** based on the D. H. Lawrence short story, depicted a woman who having become bored with frontier family life, rode away to seek adventure. She wandered into an Indian village and was sacrificed as a Moon Goddess. The whole affair was much too puny — no rich rhythmic excitement in the ritual, no foreboding sense of the impending disaster, no real understanding as to why the woman rode away. The performance of Gene Neal stood out in a thankless role of the Messenger of the Sun God.

Miss Kanner's other group work, **Sortie,** was a little more interesting from a choreographic standpoint but hinted of the pretentious. It never became clear in just what mode the work was cast. At times it appeared comic, then again it was doubtful as to intention. According to the program note the ballet sought to capture the ferment in the mind of the artist between the idea and the act. Miss Kanner played the role of the artist much in the manner of a dilettante, while the others seemed rather serious about the proceedings. Engaging performances were given by Howard Hussey and Eleanor Dian. Peter Saul managed a nice characterization as the Timeless Lover. There were ingenious movements throughout the work but no continuous overall style to give it unity.

— BILL HOOKS.

THE COOPER UNION DANCE SERIES

February 28, 1958

On Friday, February 28th, Muriel Stuart, instructor for the American School of Ballet, directed by George Balanchine, presented the eighteenth program on the Cooper Union Dance Series. The program called **Lecture and Demonstration on the Ballet,** was divided into five parts: a lecture by Miss Stuart, exercises on point at the bar demonstrated by four students of the American School, brief variations from four ballets, a question and answer period and finals.

Miss Stuart is an attractive, vivacious woman. Her opening lecture was, due to lack of preparation and organization perhaps, a disappointment. It was equivocal and adumbrated to the point of non-existence. A continuous reference to the notes did not bring us much closer to the lecture title on the program, "Preparing a Student to Dance on the Points." The second part of the program, "Exercises on Point at the Bar," though interesting, also lacked adequate preparation. Better performed were the brief variations from four ballets: **Sleeping Beauty** danced by Elaine Comsudi, **Don Quixote** danced by Pat McBride, **Raymonda,** danced by Leslie Ruchala, and another brief variation from **Don Quixote** danced by Marie Ehrenberg.

As has been the custom on the 1958 Cooper Union Series, the house was given an opportunity to question the director of the evening's program. Miss Stuart missed this excellent opportunity to enilghten (and win for the cause) a large audience, obviously responsive to her, her students, and her subject matter by answering ambiguously and at length rather than clearly and briefly.

— CLAIRE WILLIAMS.

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CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS, INC., held an All-Day Meeting and Material Course at the Sherman Hotel in Chicago, March 23. The teaching staff consisted of: Carmen Thomas, Modern Jazz Tap; Don Kuuipo Tom, Hawaiian Dance; Bobby Ziegler, Production; Carol Noll, Modern Jazz; Bernice Holmes, Ballet, Children's Graded Ballet Dances; Richard Verhoeven, Intermediate Tap; Helen Woolson, Ballroom Cotillion; Ballroom Jitterbug Grand March, presented by Garrett Harvey, originated by Edith Garrett and Betty Mae Harris, Ballroom Hawaiian Rock 'n' Roll. Members not in attendance may order Notes from the office for $5. **Don't forget the summer sessions** at the Sherman Hotel: First Week Normal, Registration July 28 for first week or all three weeks. July 29 through August 2, Second Week Normal: August 3 through August 7; One Day Ballroom, August 8; Convention: August 9 through 13. **Bulletin Notes:** Members who have not received their membership cards, certificates or books, write the office immediately. Mrs. Luken advises she has been doing TV shows of figure improvement three times weekly. Write her if you're interested at: 325 Aurora St., S.E., Grand Rapids, Mich. **Important:** Grandmothers of the dance who are members be sure to write to Minette Buchman or June Rold immediately or you'll be sorry!

DANCE MASTERS OF CALIFORNIA held its Annual One-Day Convention at the Ziceva Studio in San Mateo, California, March 2. The teaching staff consisted of: Delores Blacker, Advanced Tap; Ione Scott, Baby Dances; Tuulikki, Hula; Jack Alberti, Acrobatics and Tumbling; Virginia Rose, Calypso; Olga Fricker, Ballet Rae Joy Sheldon, Spanish; Larry Monize, Cha Cha Cha; and Thomas & Rogers, Ballroom. Sandwiches, cakes and coffee were served throughout the day. Nearly 200 members, their assistants and students were in attendance. **Notes:** Ground work has already been laid for DMA's National Convention to be held at Long Beach, California (a few minutes drive to the heart of Hollywood). Don't forget these dates: West Coast Normal School, August 7 through August 10 (open to all dance teachers and their assistants); West Coast Pre-Convention Ballroom, August 9 through August 10 (open to all dance teachers and their assitsants); West Coast Convention, August 11 through August 15 (open to DMA members and their assistants only).

THE COLORADO COUNCIL OF DANCE TEACHERS held its Spring Convention March 30 at the Gwen

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Bowen School in Denver. The teaching staff included: Lillian Cushing, Ballet; Ross Hancock, Modern; Tiza Dunlop, Acrobatic; Joan Cowan, Baton; Doris Brown, Children's Work, and Beverly Mills, Ballroom. Luncheon and Installation of the newly elected officers were held with Senator Roy McVicker as guest speaker. Those in attendance came from Colorado, Nebraska, Oklahoma, South Dakota and Kansas.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held its March meeting at the Statler Hotel in Los Angeles, March 9. The teaching staff consisted of: Ione Scott, Ballet Polka Review; Brownee Brown, Children's Novelty Tap, also a demonstration by a 9-year-old blind student and a discussion on methods used in instructing the sightless; Elmer Share, Open Forum on Advertising Methods of Business Promotion Bruce Davison, Boogie Tap Routine, and Jody Elder, Ballroom Instruction. **Bulletin Notes:** Our printer says: "Blessed are those who go around in circles, for they shall be known as Big Wheels." On Advertising: When times are hard, the only ones who come through on top are those who advertise wisely and consistently.

Sharon Parrish and Ed Ryksen, of the Frances Hatch Park Studio in Oakland, California, are two demonstrators who participated in a Cotillion Review April 24 for the benefit of the Children's Home Society. The affair was held at the Claremont Hotel in Berkeley.

DANCE TEACHERS

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Q. How can the average independent dancing school such as mine possibly compete with the chain schools who continuously advertise such ridiculously low prices for their lessons? Prices so low that they wouldn't even pay a teacher's salary! And before you tell ME, I'll tell YOU that I do know there is a catch to this kind of advertising — but the public evidently DOES NOT! There has to be a catch to ads that read, "For a short time only, our $68 Dance Course for only $9.50." I could go on and on but what's the use — you know the type of thing I mean. Like I said, I know there's a catch to these ads — but WHAT IS IT? Please excuse it if I seem irritated —but believe me I AM!

A. First, let me say that I know exactly how you feel — but don't let these chain schools get you down. Remember that old saying, "What's good for the goose is good for the gander"?

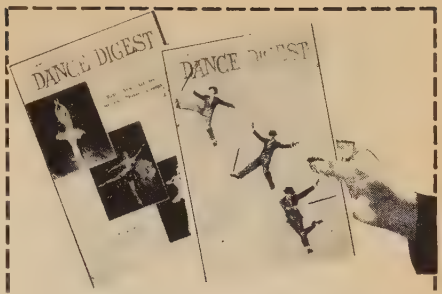
Well, then, what's to stop YOU from advertising a few specials yourself? You state in your letter that you have studied from some of the best Ballroom teachers in the country and that you are always looking for new teaching material. The very fact that you do continue to improve your teaching

technique is commendable. However, this is NOT enough! Today, teaching dancing is not alone an art, it's a business and a BIG BUSINESS. Commercially speaking (and I'm assuming that teaching dancing is your livelihood) dancing must be treated as a business if one is to survive financially in it. In fact, some of the large chain schools have proved that teaching Ballroom dancing can be commercially successful with as little as 25% dance, or artistic know-how, and 75% business and sales know-how, and I'm being very lenient in the 25% area. What, then, you ask, is the answer?

The answer is— and it's just this simple—more business know-how in the very methods of operation that have brought such tremendous financial rewards to the chains. In order to compete succesfully with these schools today's dance teacher must not only know how to bring prospective students into his school — what is equally important, he must know how to 'sell' them after they're in. Otherwise, his advertising dollar is wasted.

This, of course, is where the chain dance school has it all over the average independent school. For the fact remains that everyone from the Interviewer to the Teacher is steeped in the psychology of selling. These people know exastly what to say and when to say it. In short, they are trained to know what makes a dance student want to sign up on long courses, even lifetime courses. (Yes, there are many students in chain schools who have signed up for two, three and even four lifetime courses with prices ranging from $7,500 to $10,000 each.)

Just how does one go about acquiring this type of busines know-how?



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Probably one of the best ways would be to sign up to teach dancing for one of the large chain schools. Obviously, for an established teacher this is not practical. But, assuming you sign up for a

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• **DANCE TEACHERS — *PLEASE NOTE*** •
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teacher-training class you'd soon discover that in most instances a knowledge of dance steps is far less important than knowing how to SELL.

You see, the reason the chains keep advertising those fantastically low rates is the fact that they depend on traffic in their schools. With their outstanding sales ability their Interviewers are able to sell an average of 8 out of every 10 prospects who walk through their doors.

And all of this is possible because a majority of the public is "gimmick-conscious." They are looking for bargains, something for nothing. Consequently when these people read about the private lessons, practice sessions, dance parties, etc., for less than you would pay your teachers, they find it hard to resist.

It has long been this editor's contention that the Dance Teachers' Organizations should take immediate steps to aid their members by offering special training sessions in Advertising and Business Promotional Methods — similar to that of the successful chains. These classes should be an integral part of every meeting, every convention.

But it takes someone who has had actual training in the chain system — for this is a different, yet proven method of operation. One of the best means of gaining such know-how would be for the Dance Teachers Organizations to hire one of literally hundreds of former chain school Interviewers, Analysts, Supervisors, or even

Jack and Angel Myren, one of five acts chosen from some 300 to take part in Bimbo's "San Francisco Holiday" with music by Robert Moonan, a San Franciscan. Jack & Angel, pupils of William D'Albrew, and Coby Yee, were the only dancers chosen for the Chinese Fantasy number. Dorothy Dorben, dance director, has built a top flight show around the local talent and the professional performers. This marks the first time in the history of Bimbo's that such a revue has been built around local talent.
— Photo by Rodriguez.

Teachers. And there are many such former chain school employees who would be happy to give of their knowledge for a modest fee. (Dance Teachers Organizations, please note.)

In closing, may I say that this is such an important, and lengthy, subject that it is not possible to go into too much detail in this column. However, if you have any further queries, perhaps we could answer them in more detail with a personal letter. Please let us know.

● ***Here's your opportunity to ask questions on any dance subject you wish. If our editors don't know the answer, they'll find someone who does. So send in YOUR question today . . .***

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33. RIGHT SPLIT

From a regular standing position in the split tapes, turn body right, facing right foot and go down in a split position, at the same time allowing both hands to slide downward on the tapes. Pull body back up to a standing position and repeat about a dozen times.

(Drawings & Text, Copyright 1953 by James A. Rozanas, 10412 So. St. Louis, Chicago,43, Ill.)

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THE COVER

Gene Kelly with Pat Denise in a dance sequence from Warner Bros. 'Marjorie Morningstar'.

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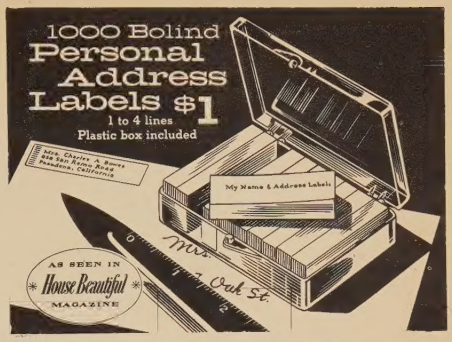

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